

## Chabrier: Larghetto

Chabrier's Larghetto for horn and orchestra was discovered after his death and is often referred to as the French Horn equivalent of an operatic Aria. Chabrier employs the instrument in a particularly lyrical fashion. The work is so achingly expressive one wonders whether Chabrier had some particular theme or event in mind. It is very rich, detailed orchestration supports the horn's melodic line. Near the end, the horn engages in dialogue with members of the ensemble, first with a cello, then a clarinet. These exchanges suggest the passage of sad words between loved ones; perhaps as he penned this work, one of his last, Chabrier was bidding adieu to his own life.

## Gordon Jacob: Horn Concerto for Horn and Strings

After fighting in WWI, Gordon Jacob (1895 – 1984) went on to study composition, theory, and conducting with Vaughn Williams at the Royal College of Music where he later taught from 1924 until his retirement in 1966 — Malcolm Arnold was among his many students. Jacob preferred to be far more conservative than his colleagues and classmates of the time, ignoring atonality and serialism, and preferring to write for wind instruments due to his embrace of the wind band. The concerto was dedicated to Dennis Brain and was premiered by him on 8 May 1951 during a "Festival of Britain Concert" at Wigmore Hall in London with the Surrey Philharmonic Orchestra conducted by Kathleen Riddick. A review of the concert stated that Dennis Brain's effortless agility in the opening movement, and still more in the busy finale, left the impression that it was as easy to get about at high speed on a horn as on a clarinet.

### Movement 1: Allegro moderato – Cadenza

The first movement could be used as a stand-alone work during a brief chamber concert. This movement demands a lot from the soloist both musically and physically — flexibility, endurance, and range. A brief cadenza at the end of the movement requires speed, agility, and cleanliness.

### Movement 2: Adagio

The second movement provides a beautiful, haunting melody but can cause fatigue due to the generally repetitive nature of the tune.

### Movement 3: Allegro con spirito, quasi presto

This movement requires a flexible and agile multiple tongue in order to pull it off with gusto. It is exciting, enticing, and energetic.